

merely undertook singing as a side occupation, but the sad fact remains that there is a large percentage absolutely dependent upon their ill chosen profession, with a sort of perverted artistic pride which forbids their working in any other sphere.

"For the musically gifted the warning does not apply. Given talent, health, a reserve fund and plenty of pluck, success in some branch of the art is assured. But no one should take up the profession who has not obtained reliable criticism from impartial and competent judges. Of these, it may be said, there are few, for, in the first place, it requires an expert to diagnose a young singing voice accurately, and, furthermore, the standards of artistic excellence are familiar to only a small number of persons not intimately associated with the highest metropolitan endeavor."

"The pathetic tales told of country girls who go to New York to study voice and are victimized by charlatans can scarcely be exaggerated. It is unfortunate that correct estimates of voice values cannot be obtained in the second and third class cities and towns, for it is from these sources that the raw material comes in greatest abundance. Many of these pilgrims are spending the hard earned savings of sacrificing parents; many arrive as friendless as immigrants and totally ignorant of the life they enter; few really possess the necessary qualities of the successful singer and practically none appreciate the difficulties which beset even the most talented."

"It will be a great boon to the cause of musical art when the competent and unbiased voice analyst becomes a recognized factor in the musical world. Then our standards will be higher by the elimination of the incompetent, and, at least, we may have the comfort of doing a humanitarian work in stemming the tide of misguided enthusiasts yearly reaching the big cities in increased strength, only to add other chapters to the pitiful story of artistic failure, poverty and oblivion."

## REVIEW OF LONDON SEASON

Described as "Droopy" by Critic of "Pall Mall Gazette."

The theatrical activities of the season just closed in London were not the most satisfactory one within memory by any means. Particularly the local London theatres as worked out by English playwrights seem to have lacked vitality and interest.

"Comparatively barren as many recent London dramatic seasons have been."



Houdini being tied up within an inch of his life. But he can escape from anything.

says the critic of the "Pall Mall Gazette," "it is doubtful if any has seen the production of so many plays 'born but to droop and die' as that which has now come to a close. It has undoubtedly been a disagreeable and anxious one for some of the theatrical managers; and yet the fault, or misfortune, has been largely of their own making. They exclaim bitterly at the capriciousness of the public. 'It is utterly impossible to gauge popular taste in these days,' they say. And yet, in striking contrast with insipidity after insipidity and failure after failure in the West End of London, we have the Irish National Theatre and the Manchester Repertory Theatre producing a large number of original plays, and every one of them giving a great deal of real pleasure to the public. We have also before us the prolonged London success of such pieces as 'Bunty Pulls the Strings,' 'Milestones' and 'Fanny's First Play,' as indications to the management of other theatres of what the public want. There are, indeed, many managers who would carefully study them and note the general signs of the times, they should all be able to turn their playhouses into prosperous concerns."

"A list of the utterly insignificant pieces which have been brought out in West London during the last six months would no doubt be, after a fashion, amusing to read; but most of them are already forgotten, and it is better to leave them in their quiet graves. Let us rather recall such fine things as Mr. Galsworthy's fantasy, 'The Pigeon,' one of its author's most charming pieces; Mr. Eden Phillpotts's powerful drama, 'The Secret Woman,' the performance of which at the Kingsway Theatre in Feb-



ruary may be said to have driven the last nail into the coffin of the censorship; the imaginative gaiety of Mr. Anthony Wharton's 'At the Barn,' still drawing large audiences to the Prince of Wales's; the intellectual cleverness of 'The New Sign,' Mr. Macdonald Hastings's first play, and, so far, his best; the hard sincerity of Miss Sowerby's 'Rutherford and Son,' one of the most promising first plays of our time; the masterly construction and ferocious realism of 'The Mind-the-Paint Girl,' one of the most vivid of all Pinner's social pictures; Mr. Cosmo Hamilton's 'The Blindness of Virtue,' which was, at any rate, a fairly manful attempt to deal with what the author regarded as a serious defect in the education of young people, and that fine play, 'The Easiest Way,' by the American dramatist, Mr. Eugene Walter. Every playgoer who can say that he has seen all these pieces during the last six months must acknowledge that the money he has spent at boxoffice has not been entirely wasted. In some of them he has seen some very bad acting, and in others some that has been very good. In all of them he has seen work by dramatists which has merited his respect and applause.

"So far as what may be called the

## VARIETIES, ROOFS, PARKS

Summer Amusements Have Now Their Second Wind and Are Fresher than Ever.

The up pull of summer theatricals comes during the latter part of June and the first part of July. The sultriest weather often comes during those weeks, and the general mind is turned more longingly toward lying on the grass and doing nothing than toward being amused. For the coming week all the places of entertainment show the freshening of programme that is characteristic of the preliminary season.

Fifth Avenue.

Next week at Proctor's Fifth Avenue Theatre the bill will be practically an all-star one. First mention will be given to "The Girl from Milwaukee," said to be a young woman of talent as a singer and more than beautiful to look upon. After an absence of some time from lower Broadway, S. Miller Kent, with a capable company, will reappear in "The Real Q," said to be the best of all crook-detective plays. As Mr. Kent was the star of "Raffles" for many seasons, his promise of a good sketch in "The Real Q" should carry much weight. In "The Choice" Walter Perival and Harrington Reynolds and their company will offer a playlet of interest, while Weston, Fields and Carroll will enliven things with their breezy Broadway style of singing, with piano accompaniment. Returning from the European halls will be found Morris and Allen, dispensers of melody and mirth of Hebrew variety; Dale and Boyle will appear in the dainty musical chit-chat, "The Belle and the Beau"; Doc O'Neil will preside over a hilarious tonic, the Four Onnet Sisters will furnish thrills with feints of strength on the trapeze, and Archie Onri and Dolly are scheduled for a dexterous display of artistic juggling.

Glen Island. Midsummer finds Glen Island enjoying its time honored popularity. The unusual facilities for reaching this amusement centre continue to draw throngs to the various attractions daily. This year the boats sailing from New York are being operated on shorter schedule and at a better rate of speed. The Glen Island park is now arrayed in all its beauty and is a favorite resting place. Special arrangements have been made for the accommodation of automobile parties.

Hammerstein's Roof Garden.

Hammerstein's Roof Garden and Victoria Theatre for the week beginning Monday, July 23, promises entertainment of better quality than ever. Don, the talking dog, has created widespread comment. He is put through his paces by Martha Haberland, his mistress. Both converse in German, which is freely translated to the audience by Loney Haskell. Don has a vocabulary of seven or eight words, which he speaks quite distinctly. He is a German hunting dog, about eight years old, and the only talking dog in the world. This is his second and last week. He has been brought over here under exclusive contract with Mr. Hammerstein. Owing to his signal success Houdini has been re-engaged for a fourth week, which will positively be his last. Every night this week Houdini will introduce something new in the way of novel escapes. During his record breaking engagement at Hammerstein's Houdini has conclusively proved his right to the honor of being the world's greatest handcuff king and prison breaker. The rest of the bill is uncommonly strong. The Courtney Sisters, who were recently seen at the Winter Garden, will make their first appearance at Hammerstein's in over a year. They have fresh songs and new costumes and have interpolated some of the comedy bits for which these girls are noted. Isabelle d'Armand and Frank Carter, who do one of the cleverest singing and dancing turns on the variety stage, will make their first appearance at this house. Max's Comedy Circus is just one long, lingering laugh and is held over another week. This feature, which was seen at the Hippodrome, is of particular appeal to women and children. Max Hart's Six Steppers return after a trip across the country. Eccentric and intricate stepping mark their performance. Lane and O'Donnell, the knockabout comedians, in numerous thrills and humorous frills, form another attractive turn. The Apollo Trio, the Aspid Brothers, Lewis and Gonne, Lester and Miller and Creator's Band of eighteen men complete the big bill. Grace Helene and Eddie Hasset still continue in the big ice skating scene on the roof, in which real ice is utilized. The usual daily matinees are given in the Victoria Theatre.

Keith's Union Square.

At B. F. Keith's Union Square Theatre for the week of July 22 all the offerings will be of interest to lovers of good amusement. The stellar attraction will be the first appearance here of Nat Willis, known throughout the land as the funniest "tramp comedian" on the American stage. Mr. Willis has headed his own company for many years and will stay in vaudeville only a short time, appearing only on the Keith circuit of theatres. For this special occasion Mr. Willis has a fresh fund of stories and parodies. "The Regular," a new one-act comedy, will be presented by one of vaudeville's foremost authors and comedians, J. C. Nugent, and his well chosen company. Everybody will welcome the appearance of Miss Rita Gould, a dainty comedienne with lots of novel gowns, which, together with her personality and



ISABELLE D'ARMAND AT HAMMERSTEIN'S ROOF GARDEN, JULY 22.

repertory of the latest song successes, are likely to make Miss Gould one of the hits of the programme. Sammy Burns and Alice Fulton will offer a sensational singing and dancing act that has been the hit of the bill in every city where they have appeared. Miss Melville and Robert Higgins will give their comedy, entitled "Just a Little Fun." The Frey Twins are one of the features of the Hammerstein and Bailey circus, secured by the management for this programme to present their classic poses of the "Ancient Greek and Roman Athletes." The Victoria Four, a quartet of young men, will offer a specialty consisting of vocal and instrumental selections. The performance will conclude with W. H. Groh's spectacular novelty called "Adonis, the Act Beautiful," in which a gymnast and an educated canine give a startling performance.

Luna.

The Kiss Waltz, Luna's new sensation, continues to attract crowds, and it is rare for those who have once taken this ride not to insist upon doing it all over again. Some are not satisfied with fewer than four or five rides in an afternoon or evening. All the other attractions con-



DON, THE GERMAN VAUDEVILLE DOG WHO BARKS WITH ONE END AND WAGS WITH THE OTHER, AND GETS A STORY BOOK SALARY FOR IT.

tinues to amuse the public. The hot weather has put all sorts of cooling drinks and things to eat in great demand, and restaurant and tea gardens are doing a thriving business.

The Baby Incubators, where incubated infants are visible to the public, are always crowded with people watching the successful results attendant upon this artificial method of raising babies.

Madison Square Roof.

The average New Yorker promptly discovered a good thing in the Madison Square Roof Garden, and thousands have found out that this big open air roof, facing Madison Square Park, is one of the coolest spots in the city.

New Brighton.

At the New Brighton Theatre, at Brighton Beach, ten acts, all of headline calibre, are billed, to sustain the management's reputation for entertaining programmes. The bill that has been prepared for the seaside audience is headed by Joe Heather, "the act of the English music halls," who will make her first appearance in New York at the New Brighton Theatre to-morrow afternoon. For several years Miss Heather has been prominent in British vaudeville, and has come to this country to contest American honors with Vesta Tilley and Alice Lloyd. In addition to a number of tou-

cal songs, which were written especially for her American tour, she will display a number of charming costume creations. As an added attraction the management has secured Sidney Drew, who will make his first appearance at Brighton in his farcical success entitled "A Model Young Man." Mr. Drew will be assisted by a strong supporting cast. Another feature will be Sam Mann, the famous German character comedian, who will appear in Aaron Hoffman's latest and greatest musical comedy, "The New Leader." In this piece Mr. Mann assumes the role of the new house conductor in a burlesque theatre, who reviews the various performers at the Monday morning rehearsal. Tempest and Sunshine, late stars at the Winter Garden, will make their reappearance in vaudeville in the singing and dancing turn which made them famous. Willie Weston, the well known singing comedian, will also be on the bill. O'Brien Havel and company will make their first appearance at the beach in Will M. O'Brien's latest laughing success, entitled "Monday." The Three Lyres, musical comedians, will display their versatility in a novel and attractive offering, Linden Beckwith, "the magnetic mistress of melody," comes to the New Brighton with a new selection of songs. Bert Melrose, the famous Barnum & Bailey clown, will also be on hand to amuse, and Tom and Edith Almond complete the bill with a novel singing and dancing skit. Sunday concerts will be given, both matinees and evening.

Palisades Amusement Park.

An entirely new array of features will greet patrons of Palisades Amusement Park during the coming week not only at the rustic vaudeville theatre but at the free circus platform as well. At the open-air playhouse attractions of unusual merit have been assembled, and the programme promises an entertainment of rare enjoyment. Conspicuous among the array of entertainers at the al fresco theatre are Crimmins and Gore, in a comedy skit, "What Are the Wild Waves Saying," a vehicle which is described as revealing three clever performers at their best. Crosby, Lee and company, in "At Home's Foot Corner," will contribute much to the comedy strength of the bill, and Marie Stoddard, singing comedienne, will bring her winsome personality to add to the diversity of the programme. Among others who will make their presence felt next week are Young and Young, in "Just Two Kids"; Lucille Saxon, in an artistic offering; the Comedy Singing and Dancing Quartet and the Two Alfreds, the expert gymnasts.



WAS WILLST DU HABEN? (What will you have?)

HERE'S TO ALBERT CHEVALIER!

I can afford to be merry. I have been to the Palladium; I have heard Albert Chevalier sing "The Old Kent Road." When I read reports of British defeats at the Olympic games, of French triumphs in aviation, when I consider how the English statute book is becoming overlaid with laws made in Germany, when I witness the horrids of foreign dancers who possess our stage, then my heart sinks, and I wonder whether or not the English race is played out. But when I hear Albert Chevalier (the sturdy Cockney with a foreign name), when I see his strong, humorous face and watch his vehement gesture and his light tripping feet moving to the tickling list of that splendid tune, then I know that we are safe, and that no enemy shall rise up against us.—W. R. Tetterton, in the Pall Mall Gazette.

STAGE NOTES.

"Adaptation" is vexation.

"Translations" are as bad.

The original language puzzles me.

And "versions" drive me mad.

—Boston Transcript.

St. Herbert Tree, for his production of "Drake" the first week in September at His Majesty's Theatre, London, has engaged Miss Neilson-Terry for the leading female part and Lyn Harding for the title role.

Humperdinck, the composer of "The Miracle" music, has received a commission from a London manager to compose the score of a new fairy spectacular play. The "book" it is said, is the combined work of two well known English dramatists.

"Door-Mats," as Hubert Henry Davies's new comedy, to be produced at Wyndham's Theatre, London, and also in New York, early in October, is called, will illustrate the lesson of the door mat and the boot—in other words, of love on one side and love tolerated on the other. Gerald Du Maurier and Marie Lohr will have the principal roles in the London production, and other important characters will be entrusted to Alfred Bishop, Charles Bryant and Miss Nina Boucicault.

It is not generally known that Charles Coburn, one of the greatest comedians of the London halls, was in attendance by desire behind the stage during the whole of the command performance on July 1 at the Palace Theatre, London, in order to save the situation in case of any temporary hitch in the arrangements. Fortunately all went so smoothly and to time that his services were not required until he took his place in the final tableau.

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